

Etude

the music magazine

MAY 1953

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CELEBRATE SONG

ARVID SANDROCK

Transcribed by Arthur Whittimore

JOHN KENNEDY, CLARINET
JOHN KENNEDY, CLARINET



Johannes Brahms

Born May 7, 1833

See Composer of the Month, Page 3

In this Issue . . .

The Little Orchestra

Thomas Scherman

Solving Problems at
Two Pianos

Arthur Whittimore
and Jack Lowe

You Can Play
by Heart

Henri Temianka

Don't Look for
Short Cuts

George London

Should We Have a
Minister of Fine Arts?

Fausto Cleva

"I Like Teacher"

James Francis Cooke

Wedding Bells
and Harp Strings

Elizabeth Searle Lamm

To the Glory
of the Lord

"I Like Teacher"

An Editorial

by

JAMES

FRANCIS

COOKE

THE teacher's personal dilemma is a large account in many of his failures. We think your people know better, from which ones did you get that "something" which inspired you to work harder, to stand out in your position clearly, pointed out undervalued quality in your own composition, gave you unexpected delight in your work, stimulated your imagination and led you to higher efforts?

The writer has known scores of successful teachers whose build upon their pupils has been their personal charm, their gift of making each lesson a real joy to their pupils. There are many important elements which contribute to this factor in the teacher's effectiveness. Your honesty of approach, your personal style and attitude, your sympathy in the choice of words, your confidence in your students in demanding necessary in action and in foregoing but most of all the gift of making the students trust you and share your personality.

I have often asked little pupils "Do you like your teacher?" If the response is "Indeed I do like my teacher" and this child's eyes gleam with eager interest, then I'm sure that the teacher is a fine one. This is always demonstrated thereafter by the confidence of the pupil's play.

It is well for us all to remember at this time that the fine American professional, able, efficient, versatile executive and great person, who is the heart of the White

House, became our President not merely because of his world known achievements, but because he was the heart of the American people with his humble personality and confidence giving words until they proved overwhelmingly at the polls that "We Like Him."

Years ago as a student in Germany I had a successful teacher of organ who was a serious, sensible, helpful personality. I had played in America, before going abroad, many fine modern electric action organs. The "Mentor" made himself an absolute to me in a kind of musical talks, recommending records "on site," that I listened to music in him. He was the spirit in the city cultured and he in America there was in early 19th century teacher action organs which, when played full organ, required a large pressure of wet foot than a grand for such key. After a few weeks of my practicing the versatility skill and devout devotion of Johann Christian Bach, the Herr Professor moved upon a series of modern records regarding the worthlessness of contemporary American electric action organs, until at length I said "Teacher Herr Professor, I don't believe that you have ever played upon a real organ. I don't care if I have been to a concert, I don't care if I have been to a church, this is my last organ lesson with you! Good-bye."

This really led to my dismissal from the conservatory. I went before a faculty committee and on a few minutes had them laughing uproariously at my comments upon the elderly old fool. They were good, fine early organists who most of their lives played modern action organs. When an organist in Park's day played a grand and organ such as the B Minor Organ he was almost as much amazed as that required to shiver a bit of cold.

However, it ended a term of little one-year-old piano playing that she had made such surprising progress. She replied "I love music and I like teachers." The child's next lesson in a small town about forty miles away from the conservatory. She is quoted of one whether I could suggest a teacher of music in the big city as a teacher I refused her and to thank of it,

saying "This little girl is doing splendidly better in able teacher whom she likes. What will she do some years after leaving seeking a change in a master teacher."

If you do not have the gift of making pupils like you, better change to some other profession. Harold Bauer once said me "I can never succeed with a pupil who does not like me." There were always in an intimate relationship or complete understanding between the teacher and the pupil. As Mr. Palestrina said in his "The teacher and the pupil must find their own way to the end." Only when the student enters school's world do we find in that balance between teacher and pupil. This is evidenced by the fact that the really great teachers have a following of pupils who are loyal to them to the end.

What should be the teacher of the teacher for meeting the apprehension which will make the pupil like the teacher? The first step is to find out the interests of the pupil and talk to him about them. If he is a small boy and know baseball, make it your business to know something about baseball. It will increase his respect and admiration for you. You may think this important, but many leading diplomats in government and in big business have found that one knows about a very profitable step in the making of friendly relations.

I knew of a famous American pianist who was also an unusually fine and taught pianist. He was offered an excellent position by the owner of a leading newspaper in London. He knew that his future employer's hobby was music. In the six months prior to leaving New York for London, he studied the piano with a representative American piano teacher. He returned here and few knew a day when he arrived in London he married while he waited his employer. Sometime thereafter he became a naturalized English citizen and during the first World War he served in Great Britain where he was able to be was knighted and became a baronet. He succeeded in a large sense because he used music as a bridge to please his employer.

A similar thing happened in the case of the late Charles M. (Continued on Page 52)

Grade 4/5

O Rest in the Lord

(After Solo from "Eljah")

FEDEX HENNINGSSON, Op. 70

Arranged by Henry Levine

Andantino (♩ = 60)

PIANO

From "Thence from the Great Deception" arranged and edited by Henry Levine [B11-8051]

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27

Rhapsody in G minor

Among the piano compositions of Brahms, the Rhapsody in G minor, along with its rival of key, the Rhapsody in B minor, stands as a major work. The symphonic character of both pieces lies not only in the typically Brahmsian quasi-orchestral and masterful but also in the power and sweep of the melodic ideas. Because of the almost constant use of appoggiatura, it is suggested that, before playing the piece as written, the student acquire a carefully anointed (Turn to page 5 for finger-physical sketch.) Study 1.

JOHANNES BRAHMS, Op. 78, No. 3

Molto passionale ma non troppo allegro

PIANO

Musical score for the left page of a piano piece. The score consists of six systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a complex piano accompaniment in the bass. The second system continues the melodic and piano lines. The third system features a treble staff with a melodic line and a bass staff with a complex piano accompaniment. The fourth system continues the melodic and piano lines. The fifth system features a treble staff with a melodic line and a bass staff with a complex piano accompaniment. The sixth system continues the melodic and piano lines. The score is written in a key signature of one flat and a 2/4 time signature.

Musical score for the right page of a piano piece. The score consists of six systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a complex piano accompaniment in the bass. The second system continues the melodic and piano lines. The third system features a treble staff with a melodic line and a bass staff with a complex piano accompaniment. The fourth system continues the melodic and piano lines. The fifth system features a treble staff with a melodic line and a bass staff with a complex piano accompaniment. The sixth system continues the melodic and piano lines. The score is written in a key signature of one flat and a 2/4 time signature.

No. 110-1311
Grade 2

A Holiday Song

ALBERT DAVID

Brightly & *mf*

PIANO

f

PIANO

f

PIANO

f

PIANO

No. 110-4112

Grade 1

Song and Dance

MAHLON BALDWIN

Moderato con espressione

confuso

PIANO

Un poco animato

PIANO

Tempo I

PIANO

Poco allargando

PIANO

Tempo I

PIANO

PIANO

Chiapanecas

Mexican Dance
Arr. by Francis Asaf

Tempo di Valze

PIANO

No. 110-4100
Grade 5

Pastorelle

WALTER ODONKELL

Allegretto (♩ = 120)

PIANO

First time to Coda

molto rit.

a tempo

Coda

molto rit.

a tempo

Second time to Coda

Gondolieri

(Gondoliers)

SECONDO

ETHELBERT KEVIN, Op. 25, No. 1
Arranged by William E. Kohn

Con moto, non troppo presto

PIANO

The musical score for the Second part of 'Gondolieri' is written for piano. It consists of six systems of music, each with a grand staff (treble and bass clef). The tempo is marked 'Con moto, non troppo presto'. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The piece concludes with a final chord.

Gondolieri

(Gondoliers)

PRIMO

ETHELBERT KEVIN, Op. 25, No. 1
Arranged by William E. Kohn

Con moto, non troppo presto

PIANO

The musical score for the First part of 'Gondolieri' is written for piano. It consists of six systems of music, each with a grand staff (treble and bass clef). The tempo is marked 'Con moto, non troppo presto'. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The piece concludes with a final chord.

PIÙ MANDO

SECONDO

Tempo 1

PIÙ MANDO

PRIMO

Tempo 1

I Love You (Ich liebe dich)

Maxwell
English Text by Gustavus Wardle
Andante (♩ = 80)

VOICE

1 love you, dear, as pine blossoms, from dawn to break - ing
Ich liebe dich, so wie die Kirschen, am Morgen und am Abend

PIANO

ein Liedchen

mor - row, No day has yet as warm, but we have shared such calm - ness still - low
Morgen, noch war kein Tag, wo du und ich nicht fried - lich um - waltet. Still - gen,

Each has - been that our love has been Grew light - er with the
Jedem war eine Zeit, für dich und mich so leicht, leicht zu er

cher - ing, Each our own and each hope far - low, each gain and deep de -
den gen, die Zeit ist über uns, dem mehr noch, sich weiten? du dich so

Film "King of the Clowns" edited by Walter Guina [M 41000]
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ESTABLISHED 1912

LEONARD VAN DER MEULEN
Edited by Walter Guina

rit. *allegro*

pre - ing, and deep de - gain - ing Then that pre - sent and cher - ish then, then
Die gen, und tief der ge - gen den der die gen, so der die, die

erect and ten - der tears - are, May God be - fond and great my plea, To
erect wir die from der, der selber so dich, er hat? dich wir, selbst

each of us good men - are, May God be - fond and great my plea
und er hat? wir der die, der selber so dich, er hat? dich

plea, To each of us good men - are, to each of us good
wir, selbst und er hat? wir der die, der selber so dich, er hat? wir

men - are, to each good men - are, are
der die, der selber so dich, er hat? wir

Tempo di Gavotta

(From "Boris")

ANTONIO VIVALDI
Piano part reduced
Kjvra Dantel

The first system of the musical score consists of six staves. The first two staves are for the vocal line, and the remaining four staves are for the piano accompaniment, arranged in two grand staves (treble and bass clef). The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests.

The second system of the musical score continues the piece and also consists of six staves, following the same vocal and piano arrangement as the first system. The piano part includes various chords and melodic lines that support the vocal melody.

From "Boris" by Antonio Vivaldi, reduced and arranged by Kjvra Dantel
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STYLING: MAF 102

YOU CAN PLAY BY HEART (Continued from Page 18)



Richard McClintock
Endorsed Gaid

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